



Photo by Carl Helne

Arts dean proposes new BA

by Melanié Orton.

Tighter restrictions on electives and no specialization in the first year are two of the proposals for the restructuring of the Bachelor of Arts program that will be presented to the Faculty of Arts Council on February 11th.

The proposals, mainly the work of Arts Dean Robert Vogel, have received the approval of the Curriculum Committee.

The changes to the BA program will result in a more structured framework both in the level of courses and the pattern of electives required. In the first year of a three year program there will be no specialization and while a major may be declared, only a maximum of twelve credits could be undertaken in this subject. The other three or four courses would be electives from other departments within the faculty. This means that in their third year students would have to take four courses in their major.

A tightening up of the level of courses is also being considered. Normally in the first year all courses will be at the 200-level and by the third year all courses should be taken at the 400-level.

This new system would have several effects on the BA

program. Firstly, students in a three year program will find it much easier to change their major in their second year, as long as they took the introductory course in their first year. Secondly, there will be a clear progression from introductory courses to advanced. Although this is a part of most honours programs which require seminar courses at the 400-level or above, Vogel feels that too many students are taking 200-level courses in their final year. Thirdly, electives will have to be related to the major to give a continuity to the degree.

Vogel examined courses taken by last year's graduating class and found that many students graduating with a BA had as high as 55 per cent of their courses at the 200-level, 33 per cent at the 300-level and as few as 10 per cent at the 400-level. The new program is designed to end this discrepancy.

Vogel also stated: "This is part of a tightening up by many universities. It is designed mainly to give more guidance to the students."

Concordia, the University of British Columbia and the University of Toronto have been among many universities that have changed the requirements

for their BA program by requiring that all students take an English course and, in some cases, a math or science course.

Vogel emphasized that he did not wish to see such changes at McGill. However, he said, a restructuring would make the degree a cohesive group of courses and not an amassing of 90 credits.

"McGill is not like Steinberg's where you shop from a wide variety; it should offer a co-ordinated, outlined program of courses," he said.

The students on the Curriculum Committee have accepted the proposals in principle but were concerned by the possibility of restricting electives to only those from related fields. Vogel's assessment of this concern is that even in the 1960s when students were more militant in their desire for freedom, the BA program was much more structured. The faculty is also likely to support these changes as they will lead to the total rethinking of each department's course structure. Vogel originally hoped the changes would be in effect for next year but he's feeling more pessimistic these days.

"You and I will probably never live to see the day they are implemented," he said.

Students' Society asks for fee increase

by Rick Boychuk

McGill students will be asked to approve an increase in their Students' Society fees in a referendum March 5th, Students' Council decided last night.

The fee hike, if approved in the referendum, will mean an increase of: \$2.50 per semester for students in the faculties of law, dentistry, medicine and graduate studies; \$4.00 per semester for undergraduates; \$1.70 per semester for part-time undergraduates.

The principle of a fee increase was approved at Council's meeting.

Objections to the motion spelling out the details of the fee increase came from representatives of the Post-Graduate Students' Society. PGSS representative to Council Steven Brook asked that the request for graduate studies, law, dentistry and medicine students' fees increase be separated from the remainder of the motion.

PGSS president Irfan Sheikh argued that "the Post-Graduate Society is a separate society and is recognized in the constitution. There is not one fee, there are several fees."

Sheikh, who said he had consulted the presidents of the law, dentistry and medicine societies, argued that the students of these societies should be allowed to decide for themselves whether they wanted a fee increase.

Sheikh's objection was rejected by Council. Society

president John MacBain said separating the motion would be unconstitutional. Law representative to Council Neil Wiener, agreed with MacBain.

"There is nothing in the constitution that says the fee vote can be separated," he said.

by Françoise Girard

Hearings into charges that the McGill Association of University Teachers (MAUT) has violated sections of the labor code resumed in Quebec

Labor Court Tuesday.

The charges, laid by the McGill Faculty Union last spring, allege that MAUT has tried to help the university undermine the activities of the

Profs in labor court over unionization

by Peter Orr

The McGill Service Employees Union has given its negotiating committee a 91 per cent strike mandate to protest stalled contract talks with the McGill Administration.

The union has been in a legal position to strike since yesterday, according to McGill University Human Resources Director Renault Mercille.

Union spokespersons say the union has backed down on most issues which would have represented an advance for their 350 person membership.

"We are fighting for acquired rights, for the status quo," said Union negotiator Simon Berlin.

"On most of the major items there have been settlements below what the union was asking," said university negotiator Mercille.

Berlin says the membership of local 298 of the Quebec Federation of Labour feels the university is "trying to take away 'acquired rights.'"

The university is refusing to recognize contracts negotiated by physical plant and residence employees in 1975, he said.

Mercille says the university considers a contract signed with the computing center in 1978 as the "status quo" because it is the most recent.

The union says this position is untenable because "it means applying a contract

signed with 17 people to 350 employees working in totally different conditions." Mercille says new terms of employment proposed by the union concerning job security, temporary job assignments, seniority, and sick leave are the major items left to negotiate.

"These are not strikeable issues," says Mercille.

Berlin says summer layoffs, job security, and the proposed hiring of "seasonal employees" are the major issues of contention.

Mercille says he is hopeful that a strike can be averted by meetings scheduled between the union and the administration next week.

Berlin says he "would bet on" a strike soon.

employees."

The court heard testimony Tuesday from MFU members Professors Peter Gutkind and Professor Lee Soderstrom.

MAUT lawyer Helene Lebel questioned Gutkind for nearly three hours on his involvement with the MFU, and the structure and activities of the union.

The MFU represents about 125 members of McGill's nearly 1,100 academic employees.

Lebel asked Gutkind whether membership in the MFU was public information and whether the MFU had ever published its membership list. Gutkind replied that membership was not deliberately concealed and that the membership lists had never been published.

Lebel concluded that "unless individual professors divulge that they are members of the MFU" no one is likely to know.

"The question of divulging does not arise," responded Gutkind. The MFU is not a "secret organization."

Continued on page 15

Classified

Ads may be placed through Sadie's, 1st floor Student Union Building, 9 a.m.-5 p.m.
McGill students: \$2 per day. For 3 days \$1.75, more than 3 days \$1.50.
McGill Faculty and Staff: \$3.00 per day.
All others: \$3.50 per day.

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372—LOST AND FOUND
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374—PERSONAL
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A.S.U.S. sponsored trip to Ottawa is booked. All clubs that have reserved seating but have not submitted a list of students are asked to do so by Tuesday, February 12th to the A.S.U.S. Office or mailbox.

REMEMBER

BUSES BOARD at 8:00 a.m. UNION BUILDING.
 Buses leave Ottawa at 8:00 p.m.

A JEWISH PERSPECTIVE



CLOSE ENCOUNTERS OF THE INTERMARRIAGE KIND

- 1) Mixed marriage, Intermarriage, & conversion: Jewish concerns & modern needs
 Wednesday, February 13th at 7:30 p.m. Rabbi Howard Joseph of the Spanish & Portuguese Congregation also a lecturer in the dept. of religion at Concordia University.
- 2) Issues, Ingredients, & the unknown
 Wednesday, February 20th at 7:30 p.m. Rabbi Ron Aigen of the Reconstructionist Congregation.
- 3) Relationships, Family: what are the bonds for continuity & meaning?
 Monday, February 25th at 7:30 p.m., Dr. Mordechai Glick - Psychologist, Marriage Counsellor
- 4) From my own experience
 Wednesday, February 27th at 7:30 p.m. A group discussion with couples who have undergone the whole experience.

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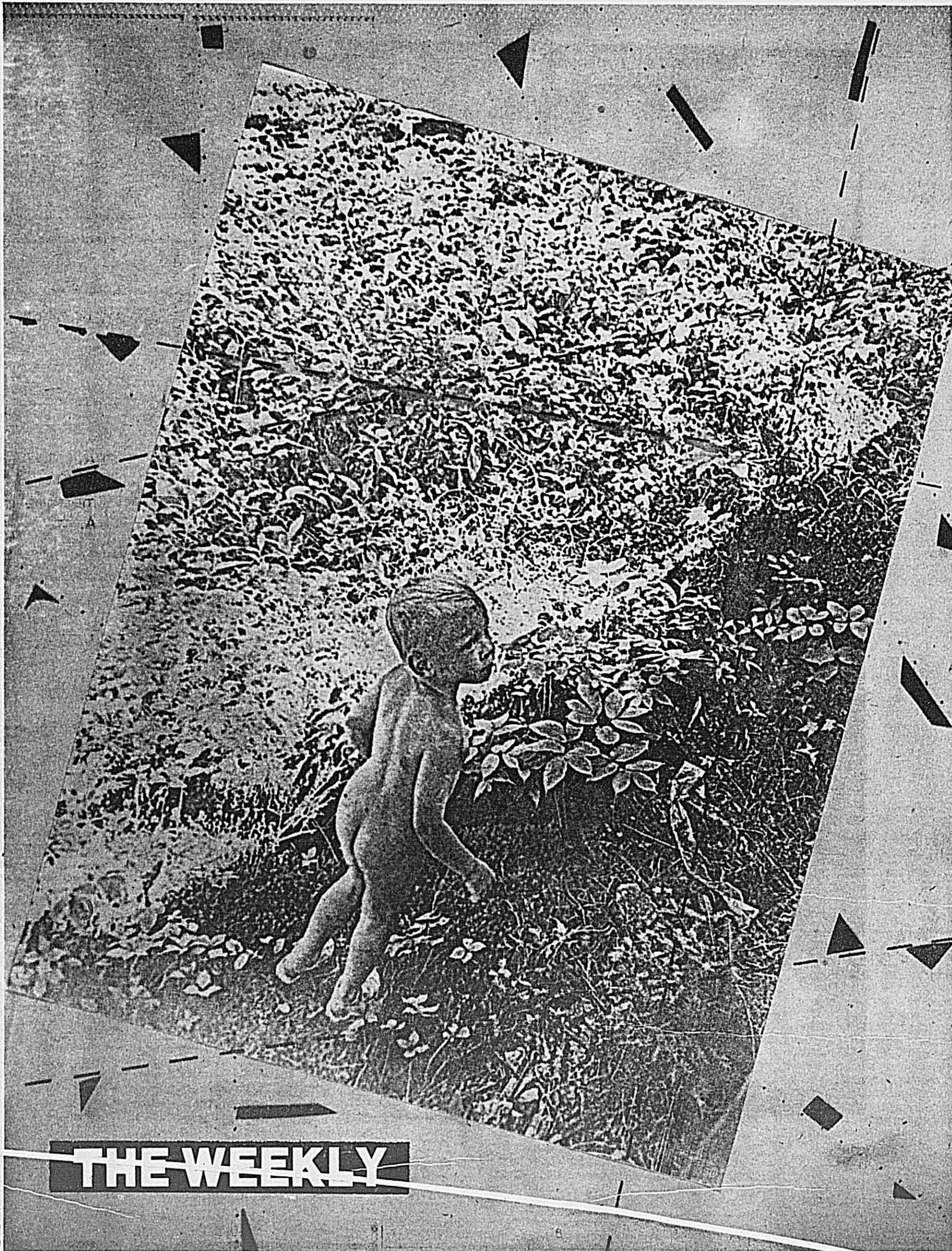
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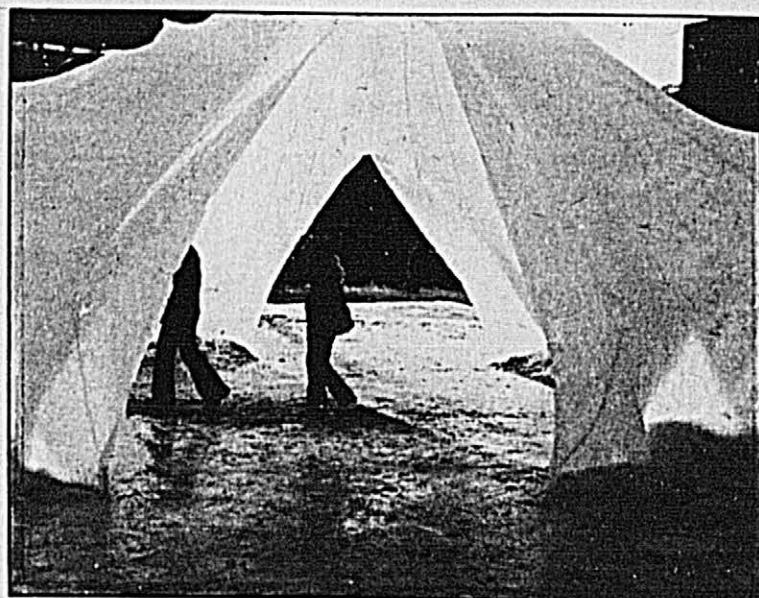
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QUEBEC LICENCEE



THE WEEKLY

Ice On Campus



by Bart Boehlert

Bleary-eyed, Joe Student arrives at the library Sunday after a fun, hard night of narcotic tomfoolery and reckless abandon. It's grey and cold and desolate. Out of the corner of his eye, Joe catches sight of huge bizarre white structures which are looming on the lower campus playing field. Thinking that he has lost his marbles for good, Joe fears that this time he has killed an irreplaceable number of brain cells.

The large white structures are not figments of Joe's imagination. They are intricate ice sculptures commissioned for the Winter Carnival and planned and executed by second year students in the School of Architecture. Every year, by tradition, the

architecture students design and build the sculptures. Under the guidance of Design professor Pieter Sijpkens, each student submits a plan and model for a sculpture and only four are chosen by the class.

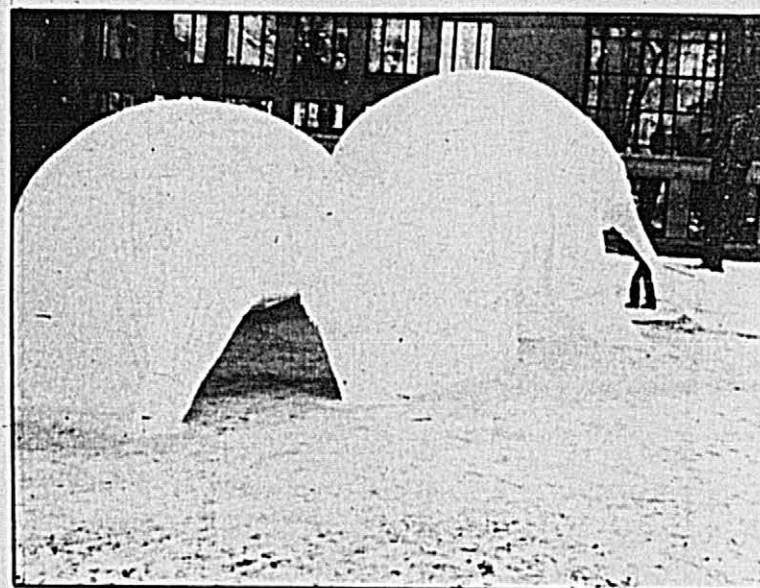
Although the activity is a tradition, the process provides a forum for experimentation and innovation. This year's structures are unique in that they are built by draping nylon material over various support structures, spraying the fabric with water so that it freezes solidly, and removing the supports. The result is huge luminous forms made of and supported by ice.

Howard Davies designed the sculpture which resembles three igloos or "a giant ant". The nylon fabric was draped over huge balloons filled by an

industrial vacuum cleaner. The balloons were removed and the bulbous, graceful ice sheets remain. Although the glass-like ice is frozen and brittle, the curves and roundness of the shape make the giant ant look organic and lively.

Another structure is supported by prefabricated frames and looks like a contemporary skyscraper. Designer Randy Cohen used principles developed by Frank Lloyd Wright to create a tall, sharp, and modern ice structure.

The huge tent-like sculpture was designed by Stefan Wisniowski. The nylon was hung over five poles to create a draped effect. After the poles were removed, a gigantic free standing tent remained with lofty smooth



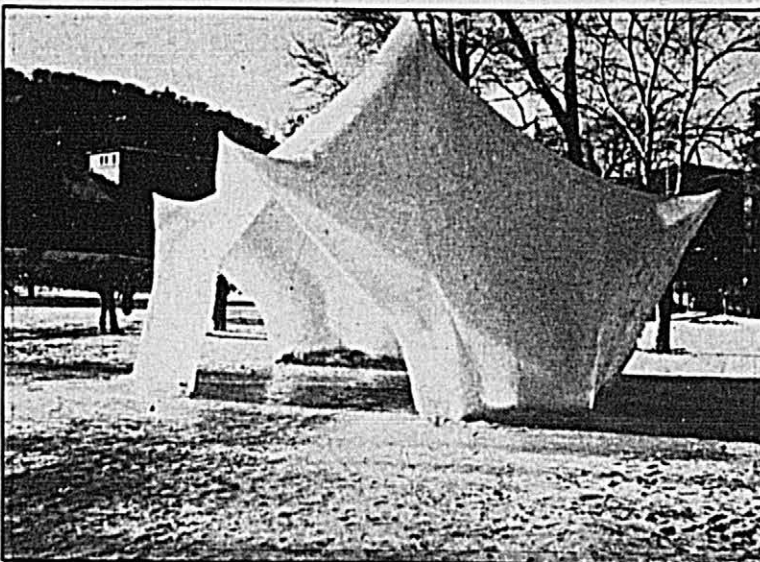
lines and impressive grandeur.

William Mark Pumlott is designing a sail-like structure

which will be shaped by a cable stretched from the ground of the playing field to the outside walls of the McLennan Library.

By using these innovative techniques, it is no longer necessary to drag up blocks of ice from the river as was done in the past. The architects can get practical experience while keeping time-efficiency in mind. (One of the structures was erected in less than an hour.)

The university community (with the exception of confused Joe) benefits too from the tradition. On a clear blue day, the crystalline white sculptures are an eye-appealing addition to the lower campus and they will soon be lit up so they can be enjoyed at night.



MOVIES

The Who On Film

by Jim Blackburn

A few years ago *The Who* came up with an intriguing and original idea for an album. They looked back at their roots: England during the era of "mods" and "rockers." They created a character, Jimmy, who embodied all the shades of adolescence and gave him four musical personalities, each distilled from one of the members of the group. The result was an ambitious and rewarding double album which sat on record shelves for a couple of months without getting the attention it deserved.

It was inevitable that the story be transcribed to the screen (complete with "mod" hair cuts and gang wars on the coast of Brighton). Inevitably,

perhaps, but not simple. In a wise move, no attempt was made to explicitly point out the four way split of Jimmy's personality. Instead, it seems to be the movie itself which is "Quadrophenic."

It's sort of a rock movie, with lots of period music and even a bit of footage of The Who in concert, which Jimmy watches on the telly. Mostly, however, the music is only incidental.

It's sort of a period piece, an attempt to capture the early era of British Rock. This may be its greatest strength, and it may well have a strong appeal for anyone who was growing up in England 15 years ago. I wasn't. What's more, along with most North American university students, I associate songs like "My Generation" with cruisin'

down Main Street in a souped up Chevy. It's interesting to see it in a setting with "mods" whirling about on their scooters in front of their row houses, but for those of us on this side of the Atlantic there is little "nostalgia appeal." (Incidentally, cross the idea of a music film with a period piece and what do you have? English Grafitti, though done with a subtlety and a sophistication that could never have come out of Hollywood.)

The film is also sort of story about Jimmy himself. Phil Daniels is convincing in his portrayal of the archetypal frustrated teenager: sometimes violent, sometimes in love, sometimes a clown, usually lonely. It's through him

that we can feel the world of his incomprehending (but not overly stereotypical) parents, his pill-popping friends, the beautiful Steph (Leslie Ash) who loves him madly but ever so briefly before telling him to fuck off, and the menacing forces of the leather-clad rockers.

Finally, *Quadrophenia* is the sort of a "romantic" view of life, sort of a "yeah that's what it's all about" effect, which is counteracted by the pessimistic ending, which wasn't in the original story.

When all of these themes and styles are thrown together, the result is a hodgepodge of themes and styles that just doesn't hold together. Jimmy

may be lost, but so is the audience. They're uninvolved, at least until the final fifteen minutes when the music and some excellent cinematography take over. To be fair, the film could easily have exploited its commercial aspects instead of attempting to become more than the sum of its parts. Regrettably, it just doesn't quite make it. I'd even be surprised if *Quadrophenia* makes it as a regular on the midnight movie circuit, the usual graveyard of rock films. My own recommendation is that if you're one of the many people who didn't find out about the original *Quadrophenia* album when it first came out, you should pick it up rather than see the film. I still enjoy it more.

MUSIC

Fogelberg: Phoenix Rises

by Ron Wigdor

Dan Fogelberg is from the same laid-back Southern California family as fellow musicians James Taylor, Jackson Browne, Kenny Loggins and Jim Messina. Although he is blessed with the same abundance of talent,

Fogelberg has never had the same financial status. His handful of albums have indeed made Fogelberg a "name" attraction, but only to a select cult audience.

Phoenix is the most recent recollection of this troubadour's tales and it holds no surprises. Fogelberg based his earlier works primarily on the subjects of love, alienation, and the resulting hardships. The new album deals again with these same topics but from a seemingly more favourable angle. Fogelberg now finds some happiness to being in love.

The songs are typically stylized in the form that Fogelberg can best handle—ballads. Their melodies are some of the most bittersweet heard on vinyl in quite some time. "Longer", a story of a man in love, is no exception. Its lyrical imagery paints a serene picture of flowing streams set in rolling countryside hills. The token rock song on the LP is the title track in which an individual gains renewed self-esteem and makes an analogy between himself and the mythical bird.

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Undertones Overwhelm

by Dermot Kelly

The Undertones, Northern Ireland's premier rock and roll band, eschew the music industry even though they have enjoyed a string of hit singles in England. "The more you see of it, the more you go against it," singer Feargal Sharkey says of the record business in a recent interview. It was the Undertones, you will remember, who stole the show when they came to Montreal with *The Clash* in September. Still the five Irish Catholic lads are reluctant to leave their families and girlfriends in Londonderry for even a fortnight's touring.

Fans here, therefore, will thank their lucky stars that Sire records has released the

group's first album *The Undertones* domestically. 'Here Comes the Summer', 'Jimmy Jimmy' and all the other nuggets which so delighted the audience here in the autumn have at last been committed to vinyl and made available at a reasonable price. There are sixteen tracks, each with a melodic hook all its own. The harmonies are cheeky and the compositions sterling. Dancing would not be out of the question however. The band puts out.

Producer Roger Bechirian has harnessed these runts from the skids and spurred them onto great things. At the height of their considerable powers, a height reached with

the greatest of ease on their hit singles, the Undertones grab the listener like no one else does these days. The band sports a robust two guitar attack and Feargal Sharkey sings with a lust for life that is Herculean, in a guttural way of course. John O'Neill fashions his songs from the adolescent desires which surround him. He sidesteps the maudlin by firmly anchoring his work in the depths of his experience.

Fierce romance is at the heart of the matter. There are snatches of narrative from the street. 'Jimmy Jimmy' is a stirring lament for another teenage casualty. 'Get Over You' treats the eternal

Continued on page 15

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ATTENTION ALL STUDENTS



THE JUDICIAL BOARD

invites any and all members of the McGill Students' Society to submit applications for review. The matter submitted may relate to the Constitution and By-Laws, any motion passed by the Students' Council, or the Constitution of a club or non-faculty society of the Students' Society.

PROCEDURE: Matters must be submitted in writing to the Chairman of the Judicial Board or to the President of the Students' Society who shall forward them to the Chairman.

The submissions must be delivered to the addressee in person or given to the Executive Director of the Students' Society at his office in the University Centre.

Applications must be made in writing and contain:

- the name, faculty and year, student number, phone number and address of the applicant;
- in the case where the applicant is an organization, a copy of a resolution duly passed authorizing one or more students to apply to the Judicial Board on its behalf;
- an express statement of the conclusions sought from the Judicial Board;
- a short summary of the applicant's contentions;
- all relevant documents and such other tangible evidence as can be reasonably copied;
- a statement as to whether or not a hearing is requested. In the absence of such a request, the Judicial Board may adjudicate on the basis of written submissions which may be supplemental to those mentioned in point iv above;
- the signature of the applicant, or students authorized by an organization; in the case of an informal group, the signature of each of its members.

Brian D. Grayton,
Chairman,
Judicial Board.

Students' Society ELECTIONS



TO BE HELD

WEDNESDAY, MARCH 5, 1980

(ADVANCE POLLS - MARCH 3, 1980 - PLACES TO BE ANNOUNCED)

**NOMINATIONS ARE HEREBY CALLED
FOR THE FOLLOWING POSITIONS**

*STUDENTS' SOCIETY EXECUTIVE

PRESIDENT

VICE-PRESIDENT, Internal Affairs

VICE-PRESIDENT, External Affairs

*BOARD OF GOVERNORS

ONE UNDERGRADUATE REPRESENTATIVE (Incl. Law, Medicine & Dentistry)

ONE GRADUATE REPRESENTATIVE

*SENATE

ARTS (Incl. Social Work)

DENTISTRY

EDUCATION

ENGINEERING (Incl. Architecture)

LAW

MANAGEMENT

MEDICINE (Incl. Nursing & P & OT)

MUSIC

GRADUATE STUDIES (Professional)

GRADUATE STUDIES (Academic)

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DEADLINE: THURSDAY, FEBRUARY 14, 1980 (See below)

CANDIDATE'S QUALIFICATIONS AND NOMINATING PROCEDURES:

EXECUTIVE

President — may be any member of the McGill Students' Society in good standing with the University except:

i) partial students taking less than three courses

ii) students registered in the Faculty of Graduate Studies and Research who are non-resident students or full members of the teaching staff.

Nominations must be signed by at least 100 members of the McGill Students' Society together with their year and faculty.

Vice-Presidents, Int. & Ext. — same qualifications as for President. Nominations must be signed by at least 75 of the McGill Students' Society together with their year and faculty.

BOARD OF GOVERNORS

Candidates must be members of the McGill Students' Society and must be registered at McGill University as full-time students in good standing following the normal load of courses per year. Nominations must be signed by at least 75 members of the McGill Students' Society together with their year and faculty.

SENATE

Candidates must be members of the McGill Students' Society and

1. be students in good standing who are registered full-time for a degree or diploma and have satisfied conditions for promotion in their previous year of studies,

or

2. be students in good standing who have satisfied conditions for promotion in the previous year of studies and who are registered in a degree or diploma program, but who are permitted by Faculty to undertake a limited program,

or

3. be students in good standing who are registered full-time or in a limited program for a degree or diploma, and who are repeating a year for reasons other than academic failure.

Nominations must be signed by at least 50 members of the McGill Students' Society who are in the same faculty as the prospective candidate together with their year and faculty, or by 25% of the student enrolment in the faculty together with their year and faculty, whichever is the lesser of the two.

N.B. Students in Continuing Education are NOT members of the Students' Society.

OFFICIAL NOMINATION FORMS ARE AVAILABLE AT THE STUDENTS' SOCIETY GENERAL OFFICE, ROOM 105 3480 McTAVISH STREET.

ALL NOMINATION FORMS MUST HAVE THE CANDIDATE'S SIGNATURE TOGETHER WITH HIS YEAR AND FACULTY, ADDRESS AND TELEPHONE NUMBER.

*CANDIDATES MAY RUN FOR ONE POSITION IN EACH OF THE THREE CATEGORIES PROVIDED SEPARATE NOMINATION PAPERS ARE HANDED IN FOR EACH POSITION. A PENSKECH OF 100 WORDS OR LESS AND A PHOTO OF THE NOMINEE MUST BE HANDED IN WITH THE NOMINATION.

ALL NOMINATIONS MUST BE SUBMITTED TO THE STUDENTS' SOCIETY GENERAL OFFICE IN THE STUDENTS' UNION NO LATER THAN:

4:30 P.M. THURSDAY, FEBRUARY 14, 1980
c/o Elizabeth Scarr, Secretary

Sandra Milton
Barbara Montgomery
co-Chief Returning Officers

A Look at the '60s

by Gino Apponi

It can be said that an inverse relationship exists between the amount of physical staging in a production and the degree of the resulting dramatic effect. Scenery, movement, and superfluous stage elements keep us from focusing on the performers and their dialogue; the lack of same gives added depth to the prose.

Consider then the Tuesday Night Café's recent production of Robert Patrick's *Kennedy's Children*. It is underbilled as a "dramatic reading", set amid the commercial flyers of *The Glass Menagerie* and *Hedda Gabler* on the restored walls of Morrice Hall room 106, and features, as sole props, the magenta-topped tables of the Union lounge. Little material staging; much drama.

The reading relates five separate accounts of life in the '60s as experienced by five

tonely individuals, gathered by fate in the same dingy New York bar. The ensuing monologues weave together to form the fabric of '60s Americana.

Rena was busy building a counter culture, assuming the Ghandi position of passive resistance, and espousing Dick Gregory's and Martin Luther King's peaceful revolutions while Middle America fretted over hair lengths and job security. With heightened emotion, Louise Kohl skillfully leads a desolate Rena from the early '60s Castro crisis, on through Haight-Ashbury and Kent State, and beyond until, she laments, "the closest thing to a political cause is bisexuality" and Mailer and Genet have betrayed everyone by writing epics of the period as if it were of the romantic era. The hippies later flocked to the Jagannath Festivals to

delude themselves with Hare Krishna but, she screams, "America was not licked."

Matthew Jocelyn presents the most dismal view of life in this, "God's gonorrhea-green underworld", during the '60s. His character, Sparger, was a gay "artiste" from New York's underground theatres (Amphetamine, Dada, to name a few), who, as a realist, celebrates New Year's Day on Halloween. Jocelyn succeeds in expressing the personal vacuum that Sparger had to live through in the sixties—too late for the bongo-thumping beatnik coffee houses of the fifties and too early for the glittering homosexual lifestyle so much in vogue during the seventies.

Through her monologues and facial expressions, Meredith Lewis captures both the aura and the mystique that surrounded John F. Kennedy as seen by Wanda, a clean-cut temporary school teacher, after his death. Time stopped on November 22, 1963, she says, and everything before and after is measured by it. "The story of JFK is much like that of Jesus Christ."

A dangling string of yarn runs throughout the play knitting together the pieced revelations. Where Wanda leaves off about a starlet's untimely death (she overshadowed Kennedy's), Carla picks up. Carla is one of the 50 million "media



manufactured racial subconsciences" who longed to become a sex symbol in the tradition of Marilyn. "I want to be a human being" Monroe. Andrea Porter comes off best when, wrapped in her white feather boa, she lets out a sultry gust of cigarette smoke, and shadowed by the dim lighting, it dances to the ceiling.

Christian St-Pierre's Mark is more subdued. (Granted, he's stoned.) But a frightening inner turmoil shines through and one expects him to explode and blow James Montgomery's "Uncle Sam Wants You" poster to bits. Looking uncomfortably like

Nick at the Russian roulette table in *The Deer Hunter*, he monologues a letter home. "Dear Mom, I'm into Buddha."

As the characters reminisce (or, as Sparger so aptly puts it, "memory hemorrhage") about the times when women still wore bras and commune was still a verb, we realize that they are living in the past and that their dreams have never been nor will never be realized. They are Five Characters in Search of Meaning.

Kennedy's Children runs February 7th through the 9th, in Morrice Hall 106. Admission price is \$2.00 for students and senior citizens and \$2.50 for the general public.

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MICHAEL

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"Parade":

Worth the Wait

by Kimberley Stephenson

With the complexities of the Vietnam War in current vogue, the World War II homefront almost appears a time of "simpler" joys, like rationing, blackout drills, and stocking shortages. Waiting for the *Parade*, a five woman show now at the Centaur, has fun recalling all the nostalgic elements, but also manages to dig a little deeper.

Four of the women are brought together in patriotic activities, like rolling bandages, and handing out fruit and socks to the boys on the troop trains. It is when they are alone that they address the audience personally, and their worries and fears come to the fore.

Margaret (Helen Hughes) gets down on her knees and talks to God every evening. She asks that her sons be allowed to live through the war, mentioning that death tends to run in her family.

Eve (Kate Trotter) worries about her high school students going off to war and attempts to deal with her equally childish husband, who greets her at breakfast with machine-gun noises and revels in war.

Catherine (Sheila Junor-Moore) waits for her husband to come back from overseas. Janet (Jaqueline McLeod) drives the three women like a drill sergeant, whether in singing or rolling bandages. "Remember girls, pull tight without stretching, and make straight, even edges."

The fifth woman is Marta

(Judith Orban) a German-Canadian citizen, whose father is in an internment camp for having Nazi material in his basement.

Propaganda has a large role in *Parade*. Margaret's son is arrested for distributing Communist anti-war propaganda. Large posters saying "Buy Victory Bonds" and "Canada needs men like you" dominate the set throughout the play. Janet leads her "girls" through a series of blackout exercises in case the Japanese bomb Calgary. Playwright John Murrell is obviously familiar with propaganda films such as the "Canada Carries On" series, several of which suggest that unless the West Coast is well protected, the Japanese would ski over from Tokyo.

Early in the play, Janet, Margaret, Catherine and Eve sit down and sing the old German war song "Lili Marlene" in English. Marta turns up to sing it in German, and the two groups compete to see who can drown out the other. "Oh yes" said Janet "I forgot that was one of theirs."

Sound effects play an interesting role in the play, with everything from airplanes, crowd noises, to a letter from overseas, and music. Before the play and during the intermission, the audience can listen to old war songs, from Vera Lynn and "The White Cliffs of Dover" to a lusty male chorus singing "We'll hang all our washing on the Ziegfried Line."

Helen Hughes as Margaret

is excellent, portraying a lonely, frumpy old woman, in a role somewhat similar to the one she played last year in the Centaur production of *Back to Beulah*. The entire cast seems to be straight out of the period, especially Ann Shridan look-alike, Sheila Junor-Moore.

Waiting for the Parade is a play that anyone who lived through the period can easily identify with (to which the gentleman behind me gently humming Lily Marlene could probably attest) whether or not they were a CWAC or munition worker. And for those of us born into the cold war era, it's a good chance to check out our parent's nostalgia tales about the "good old days."



R E

Michael Misses Mark

It is inconceivable that any woman would submit to the sexual advances of a man who crawled through the bedroom window while her husband was out; it is perhaps equally unlikely that the same woman would be so self-absorbed as

to be unable to recognize that the encounter constituted rape. Yet these premises, dubious as they are, are those upon which Gaëtan Charlebois based **Michael**.

The play's central character, Kay, has pitted a career as a

marriage. Ted, her despotic husband, is insensitive to her struggle for literary, emotional and sexual "fulfillment," and Kay has no one else to whom she can turn. She is ostensibly weakened to the extent where she is willing to accept and love Michael, a handsome stranger who rapes her.

Jacoba Knaapen as Kay is partially successful in capturing that obsequiousness. She wimpers and apologizes and delivers lines like, "Mush is the pejorative term for something that's honest and beautiful," in response to her husband's deeming of foreplay as "mush." Stephen Droeg's Michael is a well-built California Golden Boy type whose good looks and mellifluous voice soothe Kay, and temper the callous behavior of Ted, played by Jim Murchison. All three of the characters, however, are completely one-dimensional. The fault is not so much with the actors, but with the stilted dialogue they're forced to handle.

The script and the direction by Roland Laroche leave nothing to the imagination, though the lack of subtle emotional interplay is more than made up for by explicit, mostly gratuitous nudity and preposterous simulated sex.

Charlebois has tried to etch a portrait of an abused woman, but he's succeeded in creating a simpering, vacuous woman. She is not as pitiful as she is laughable. As she comments to Michael during their chat about her impending rape, "This whole thing is so ludicrous." Indeed.



photo by Elwin Louie

M O V I E S

Celluloid Violence

Stephen Lazer

About half way through Michael Cimino's **The Deer Hunter**, the setting shifts from western Pennsylvania to a land where young men place pistols to their heads and pull the triggers. Sometimes these guns go off. The men then die amidst much gore, the entire sequence having been seen through the impassive eye of a motion picture camera.

While violence in cinema is no new phenomenon, brutality is graphic as this, is. This is not to say that there were not graphically violent films before, say, 1960. Lewis Milestone's **All Quiet on the Western Front**, Roberto Rossellini's **Rome, Open City**, and Stanley Kubrick's **The Paths of Glory** each needed and contained horrific and violent sequences. These scenes helped make these complete and powerful pictures. Yet the trend of commercial movies using gore in situations where a simple, bloodless shooting would have sufficed, is a recent one.

This is not to say that all filmic violence is bad or offensive. Far from it. There is purely much gratuitous violence in modern cinema, and possibly a greater number of violent pictures than before. This may be because the pulp of yesterday's largely insipid musicals by Busby Berkeley and others, no longer sells. Yet those who indiscriminately complain about violence in cinema fail to understand its

necessity in certain movies. Life is sometimes violent. Francis Coppola is at his best in his visual depictions of the mental and physical sides of violence. Violence is what **Apocalypse Now** is all about, and was the aspect of **The Godfather** necessary to set the Corleones outside our world and within the veil they seem to see all except themselves through. The brutality of **The French Connection** set up the world in which the hardboiled drama took place. If Kubrick were unable to disturb, **A Clockwork Orange** would not have worked. The subdued emotions of the characters in Terence Malick's **Badlands** were given relief by the shootings that made the film's plot. Violence is an integral part of many films of indisputable worth and power.

That today's violence is so graphic is related, I think, to the background of the modern audience and film maker. People who grew up with radio and books may well be able to mentally assign the proper horror to a killing, no matter how it is done. Yet those of us who have been weaned on television and North American cinema have seen so many shootings that non-graphic violence fails to mean anything. It does not shock. It's hard for a young audience to get excited when John Wayne gets shot and refuses to bleed. Conventional screen violence is so sanitized that if

a film is to have impact with a general audience it must go further. I suppose it is no accident that some of the most graphic directors (Coppola, Cimino, Peckinpah, Friedkin) have grown up in the days when film was well established.

I've no idea of the degree to which this trend is really a necessary consequence of the body of past commercial film. Certainly there are many directors who attempt to use violence to cover up for shoddy screenwriting and filmmaking. Ridley Scott's **Alien** is an example of this. When violence has no point except to disgust, it will always appear silly and often offensive. No amount of gore can make up for poor camera work the most compelling scenes of **The Paths of Glory** were violent and terrifying without being bloody (as modern films are).

Cinema has also gotten better at recreating reality, so it is possible for war scenes to be more realistic than ever before. But the truly moving drama is always human, and new technology can serve only to heighten the effect. When violence is used and done properly it is profoundly scary. Well done films compel one to watch them, rather than to avert one's eyes at their climactic moments. Technology and what affects us may change, but drama does not. What is small remains small, regardless of the effects.

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How are his chances?

Very poor Ever since his
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But a bad thing's happened to
Roger on his way to a Stanley Cup.
His reputation has gone to his head.

When the guys get together after
a game, Roger feels compelled to
swing more and stay later than the
others.

Wherever he goes, he's in the
spotlight, and he never says no to
a night on the town.

Roger doesn't realize his talent
needs healthy soil to grow. Right
now he should be putting the brakes
on both his swinging and his
drinking. Otherwise, he risks
spoiling everything. His game
and his dream.

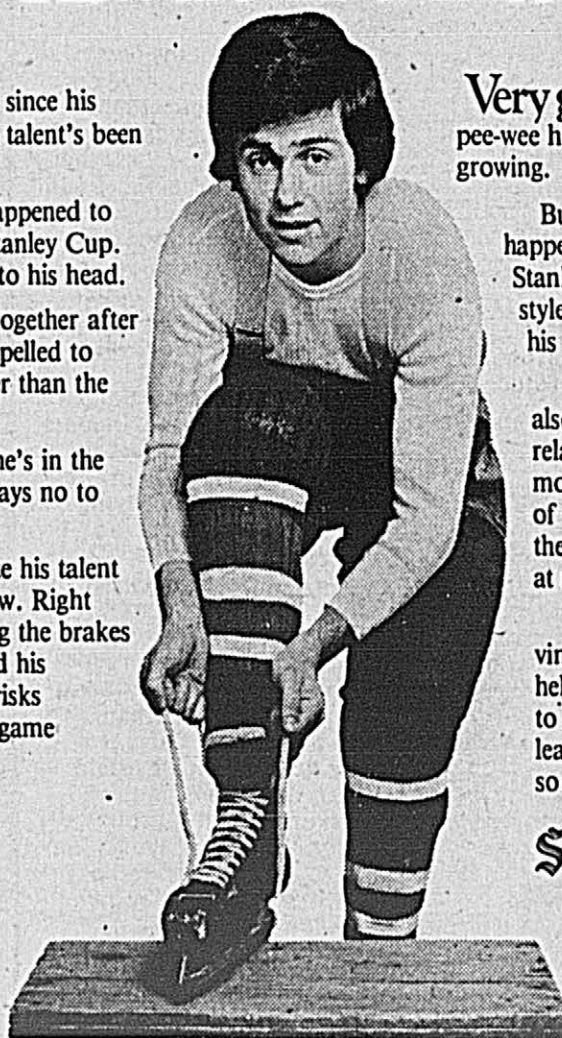
Very good Ever since his
pee-wee hockey days, his talent's been
growing.

But something even better has
happened to Roger on his way to a
Stanley Cup. He's realized that his
style off the ice is just as crucial to
his future.

Roger enjoys people. He
also enjoys the sociability of
relaxing with a drink. But he's
moderate. In fact, from the start
of training till his last game of
the season, Roger rarely drinks
at all.

Every game he plays con-
vinces Roger that moderation is
helping him get where he wants
to go. His coach says the big
leagues are coming closer. And
so is Roger's favorite dream.

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Student associations defend interests

by Denis Gascon

Do university students really need a general campus-wide association to represent them and defend their interests?

Questioned about the issue by some journalists in a press conference Monday, student representatives from UQAM, Laval and Université de Montréal as well as RAEU spokesperson Benoit Laurin said that only a general student association can allow for the undertaking of large-scale actions. Apart from that, the idea of a general association fits in with a long tradition on Québec campuses and still remains the only means offered to students to defend their general interests, read a RAEU declaration of principles on recognition and financing of university students associations. The declaration was introduced at the press conference.

"For example, questions such as academic problems or student representation on un-

iversity decision bodies which concern all students and imply lengthy negotiations with the administration can not be taken in hand by small departmental associations," said FAECUM representative Dominique Blain.

"The need for an association is constantly justified in reality. For example, at Laval, the REP (student general association) played a fundamental role as co-ordinator and instigator of the campus-wide opposition to the 23 per cent price increase in food products (distributing machines)," added REP secretary André Paquet.

McGill vp external and RAEU Co-ordinating Committee member Benoit Laurin said general associations are also needed to provide information (student papers, 'ad hoc' committees) or other services to students.

"And no departmental association has either power, influence, mobilization force or financial means to undertake

political campaigns such as the withdrawal of McGill's interests in South Africa," said Laurin.

Invoked by RAEU to express its indignation in the face of administrations' actions concerning recognition and financing of university students associations, the press conference threw some light on the matter.

Thus it appears that the principle of student association is recognized everywhere except at l'UQAM, U de M and Laval. At l'UQAM, for example, the administration refuses any sort of recognition, does not allocate any office space and has even cut the newspaper subsidies.

"As a result, McGill students get better information on the conflict through their newspaper than UQAM students in their own campus," said AGEUQAM representative Jean-Marie Vézina.

RAEU flayed university administration's anti-democratic behaviour. While the right to

association is recognized and accepted as a fundamental right in the society, administrations still refuse to apply it and do not acknowledge students' right to decide upon their association's structures, functioning and financing.

RAEU spokesperson says one cannot dissociate recognition and financing.

"The administration does not have the right to intervene in students' affairs. It must limit itself to its technical assistance role in receiving fees," said Laurin.

The RAEU declaration questioned the conception of democracy brought forward by concerned administrations. For example, to require, in a referendum or a consultation

on either financing or recognition, the "double majority system" (simple 50 per cent plus one majority of voters and at least a third of registered students at university) at Laval or the voting of non-existent modular associations at l'UQAM, is an unacceptable notion of democracy to RAEU.

While they seem to be quite upset with the prevailing situation, RAEU's 10 university members do not plan wide demonstrations or mobilization for now. They will continue to pressure recalcitrant administrations and inform students of their rights and their need for an independent and autonomous student say in university structure.

South Africa committee gears up for Solidarity Week

by Heather Tisdale

The External Affairs Committee on South Africa expects the McGill Board of governors to reply to the Committee's report on divestment within the next three weeks, said chairperson Richard Boudreau at a meeting Monday.

The Board of Governors has not yet set up a committee to study the report. "We expect them to respond before the next three weeks," said Boudreau.

"Their time is up for deliberating about it. In the next three weeks we'll know exactly where we stand."

"We have to show the Board of Governors before their next meeting that it would be going against students' demands for them to reject our proposals," said Boudreau. A copy of the report was taken to Principal Johnston's office Monday morning.

Other business discussed at the meeting included plans for Solidarity Week, to be held February 18 to 22. Activities

will include two daily films about South Africa and guest speakers.

The Committee will also be selling buttons which read "McGill Students Against Apartheid" at various tables located throughout the campus.

Committee members talked about the attitudes of students to the petition being circulated across campus, which are, for the most part, supportive of the committee's stance against apartheid.

There are arguments, however, that investments in South Africa benefit blacks.

"Black groups welcome divestment," said Boudreau. "An increase in investment does not increase liberalization."

Neither do all banks invest in South Africa, as some opponents of divestment would agree. "All trust companies and the City and District Savings Bank do not lend money to South Africa," said Boudreau.

Weston pool should stay open

by Michael Brimacombe

Weston Pool should be kept open even though it is an "expensive venture," according to a report released by the Weston Pool Committee February 1.

The report says loss of the pool, which has been under the control of the athletics department since 1973 and which has been open to men since 1976, would result in the cancellation of approximately half the aquatics instructional program and other aquatics programs given by the athletics department. Loss of work opportunities for many students, and massive overcrowding at the other pool run by the athletics department, the Currie Pool would also result.

In the last eight years, the cost of running the pool has escalated by approximately 432 per cent from \$11,674 to an estimated \$62,129 per year. This has been due mainly to large increases in maintenance and fuel costs.

According to the report, 17,062 swims were taken at the pool during the year 1978-79 and 75 per cent of the users were students, for whom use of the pool is free, during open swimming hours.

The need for a report on the pool and its financing originally arose because of the administration's desire to limit the athletics department's budget of approximately one half million dollars a year.

The Weston Pool, which serves both students and staff

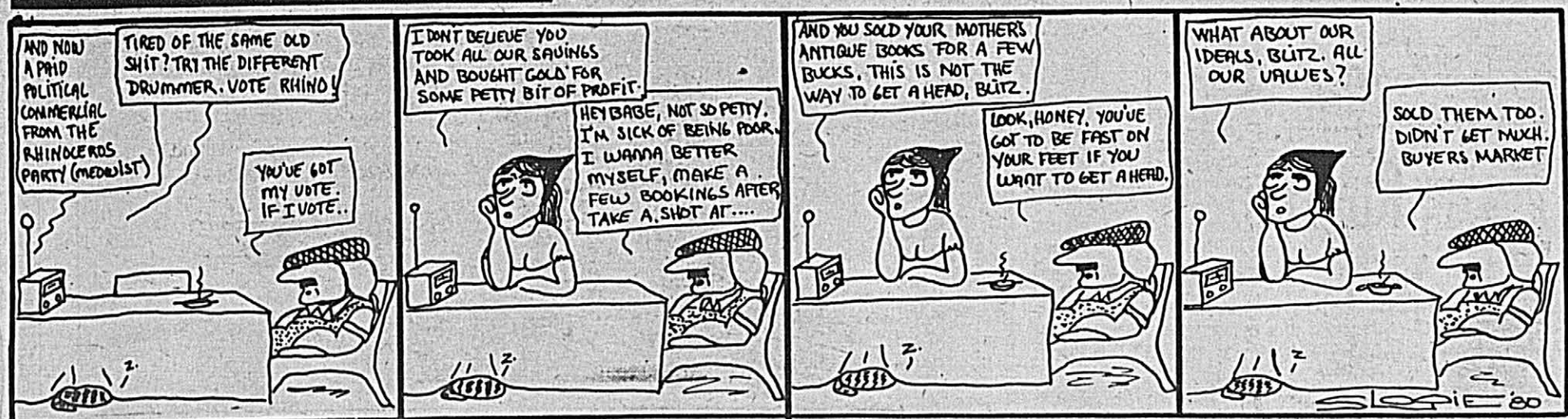
of lower campus, especially the music and management faculties, is located in a building of its own, a situation which has led to very high costs in pool maintenance.

The committee's recommendations and solutions are basically financial in nature: "The pool should be kept open, and perhaps rented out in the off hours of the morning in order to raise additional funds, membership fees (for non-students) should be raised to more realistic levels as they are now too low (\$50 per year) and new profit making programs should be instituted."

A decision on the committee's recommendations will be taken in a month's time, at a meeting of the Athletics Board.

The Insiders

by Stuart Logie



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Anthropology Students Association:
Presents Professor George Swinton, Carleton University speaking on "Continuities and Changes in 2,000 years of Eskimo Art" today in Leacock room 229 at 4 p.m.

Gay Men and Women of McGill:
How does one reconcile being gay and being religious? Discussion with representatives from gay religious groups, all are welcome, tonight at 7:30 in Union 425.

Developing-Area Studies:
In the International Labour Issues series, Ofelia Gomez and Rhoda Reddock of the Institute of Social Studies, The Hague, will speak on "New Trends in the Internationalisation of Production: Implications for Female Workers," at 1:00 p.m. in room C103E of the Macdonald-Harrington Building.

Northern Studies Film Series:
Stalking Seal on the Spring Ice (Parts I and II) today in Leacock room 219 from 12:30 to 1:30. No admission charge.

Greenpeace:
Two hours of feature films and shorts, courtesy of Greenpeace and the McGill Biology Student Union, Stewart Biology S1/3. Today at 12-2 p.m.

Israel Action Committee:
Open information booth on the second floor of the Union building from 11:00 to 2:00.

Department of Anthropology:
Presents Ron Williamson (Ph.D. Candidate in Anthropology) speaking on: An examination of functional variability through Iroquoian settlement and subsistence patterns today at 4:00 p.m. in Leacock room 720.

Ukrainian Students:
The Ukrainian Cocktail Hour, a tradition going back to Kievan times, has been revived and all Ukrainians are invited to indulge today at 4:30 p.m. in Gertrude's.

Faculty of Music:
Free concerts at 555 Sherbrooke in the Pollack Concert Hall at 8:30 p.m.—hear the Queen's University Wind Ensemble. In recital room C-209 at 7:30 p.m. Ross Edwards, clarinet assisted by: Olga Gross, piano; Peter Chlason, piano; Peter Purich, viola play works by Saint-Saëns, Spohr, Berg, Schumann.

FRIDAY

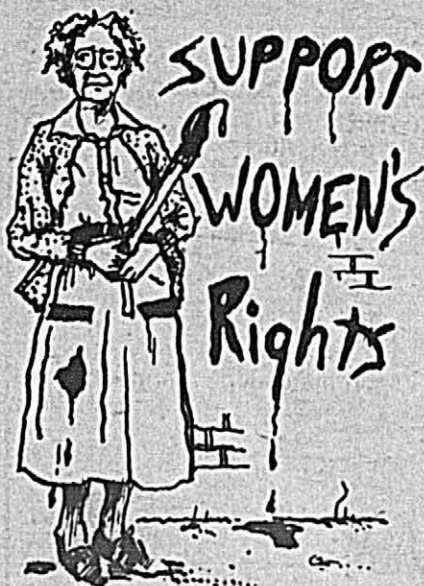
Public Lecture:
Cultivating Wakefulness today at 8 p.m. in Leacock room 112. Given by a senior student of Tibetan Buddhism the talk will be a discussion of the application of Buddhist principles in everyday life in N. America.

Film Society:
The American Friend d/Wim Wenders (1977, Germany/France-Ger/Eng/Fr w/EST) with Dennis Hopper, Bruno Ganz, Lisa Kreuzer in FDAA at 7:00 & 9:30. Admission is \$1.25.

Saturday—Silent Movie d/Mel Brooks (1976 USA) in Leacock 132 at 7 & 9:30. Admission is \$1.25.

SATURDAY

McGill Figure Skating Club:
Important meeting about the Ice Show this Saturday at 11:30 a.m. in the McConnell Winter Stadium. All skaters please attend.



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Redmen get their bites but Con Stingers hum 7-2

by Louis Rakita

The Concordia Stingers showed why they have dropped from the national Top Ten in university hockey last night at McConnell, managing a hard-fought 7-2 victory over the McGill Redmen despite a third period in which they were hopelessly outplayed by the never-say-die Redmen.

The game started with one of the fastest paces this reporter has seen. The teams were literally flying up and down the ice with nary a break in the action.

Although Con did take an early 1-0 lead, the Redmen were skating with the Stingers, the "Hopalong" Boisselle-Dave Moritsugu-Pat Shannon line especially effective in penetrating the Con zone. Very few stops in play led to a fast-moving, exciting period, although Con was ahead 3-0 at its end.

The second period was more of the same, fast and furious action on both sides and few whistles. The big difference here was that the Redmen weren't following through, getting the good scoring chances. (Larry Rush, who was long overdue for a bad game, was lifted in the middle of the period for François Grenier, who was solid from then on, allowing only one goal in a dozen shots.) A reason for this is that the revived Con defence, decimated in recent weeks by injury and suspensions, held firm for almost 35 minutes, keeping the Redmen at bay.

The suddenly, the Redmen broke out of their zone with Pat Chlasson leading the way. A

good pass from Pierre Vallancourt, and who should be on the goalie's doorstep but Ken Covo. From the slot, Covo is as accurate as William Tell. One smooth motion and the puck was in the net, the sticks were raised, and the enthusiastic but disappointing-sized crowd went wild with approval.

Despite the cheers and encouragement for "more, more," the next goal was not scored for almost 13 minutes, when, after the play had become a bit scrappy, Covo fended off a Stinger to feed the puck to Chlasson, who fired it by the Con goalie.

What made the goal even more satisfying was that it was

scored on the powerplay, an area the team has had more than a little trouble with, especially in recent weeks.

The McGill penalty killers complemented the unit with another excellent job, and the only fly in the ointment was when Grenier was tied up outside his goal, and Con put it past the empty net to close out the scoring.

The Redmen dressing room was up after the splendid third-period performance. Coach Ken Tyler said proudly, "The improvement over the last two games we played them is amazing. I am really proud of the guys, I'm sure the fans are."

Carlo Command agreed: "There's no one person we can single out. It was a team effort."



Photo by Carl Helne

Redman Pat Shannon is tangled up with Con captain Doug Feasby.

Redmen volley to first tourney win

by Daniel O'Lartig

For the first time ever, the McGill Redmen Volleyball team has won a tournament.

This victory occurred last weekend at the Laval Regional Tournament. It comes only five months after the conception of a men's Varsity Volleyball team and was acquired at the expense of teams from St. Laurent, Vanier, Laval and Chomedey all of which have numerous years of competition behind them.

The gruelling five-game, one-day tournament was dominated throughout by McGill, as Redmen coach Mike Rockwell made full use of one of the team's strongest assets: its bench strength. Indeed, fielding almost entirely different teams in each set of the round robin, Rockwell was able to make key substitutions at crucial times as well as having rested players when the final came.

This strategy paid off as McGill breezed through the round-robin, winning seven out of eight sets.

Starting the tournament cautiously, with simple high sets to the outside spiker, McGill first took straight sets from Vanier 15-8, 18-16. Gaining confidence from this initial success the Redmen started to vary their attacks using the more technically demanding plays, like three-footers in the middle, shoot-sets to the outside, as well as occasional shorts, and back three-footers. This variety, combined with great defensive work, such as three-man blocks and numerous back court dives, proved too much for the next

two teams. The Chomedey Club fell 15-4, 15-9, and St. Laurent went down 15-13, 16-14.

McGill's next opponent, the Laval V.C., was on the same course as its doomed predecessors, trailing 7-0 to McGill, when Destiny chose otherwise. The Laval team staged a spectacular comeback, while the Redmen experienced an excruciating letdown. Suddenly all McGill spikes were either through the net or through the ceiling. Similarly, the Redmen back-court coverage became swiss cheese: full of holes. Eventually McGill lost this set 13-15.

Luckily, Rockwell quickly found the remedy to the spell which had been cast on his six starters: he benched them all. The other six, obviously spell-free, trounced Vanier 15-4.

This victory concluded the round robin, with the Redmen finishing first overall. In the two-out-of-three-set final, Vanier was their opposition.

In the first set of the final, the Redmen played erratically. They were too cautious on easy play, while being too bold in difficult situations such as backcourt spiking. The score remained close until the 8-8 mark, at which point a quick series of bad serve receptions, net faults and imprecise spikes resulted in a four-point McGill deficit. A time-out called by the Redmen halted the plunge, but the team was unable to come back strong. The set went to Vanier 12-15.

At that point, the spectre of the Ottawa Valley Invitational

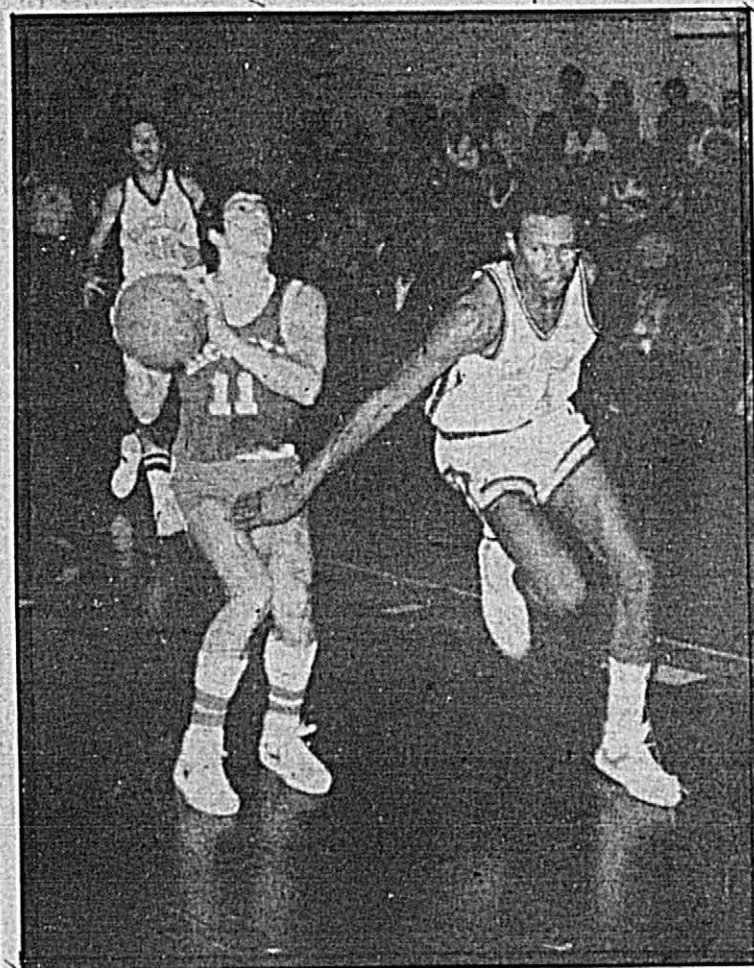
See Volleyball p. 15

McGill Sports Weekend

Basketball - Both the Redmen and Martlets will lock antennae with the beastly Concordia Stingers. The Martlets play tomorrow at 7:00 p.m. followed by the Redmen at 9:00 p.m.

Hockey - Redmen will host Bishop's Galters tomorrow night at 7:30 p.m. at McConnell Winter Stadium, Fire Station Road. The Martlets will host Bishop's Galters tomorrow evening at 5:15 p.m.

Volleyball - Martlets will be hosting their first tournament on Saturday at Currie Gym. The spikes start flying at 11:00 a.m. and should subside in the late afternoon. Admission is free.



Gasp! It's Widow of REDMANIA

Mourn not my grieving Redmaniacs. She is back and ready to take on the Shmoes of Sherbrooke. Side up and listen to the widow Redmania's pronouncements on the above indiscretion committed by number 24:

"Now I've heard of good hands but take a look at Doug Whaley! He could pickpocket Gypsy Rose Lee. This guy may average 23 points a game but I'll bet his coach is thrilled that Doug can score in other ways too. And did you hear Mike Homsy cry fowl?"

How's that for fire and onions? It's time for the hiding Redmaniacs to pony up and move out to Currie Gym, Friday night at 9:00 p.m. The Wild Turkeys from Concordia are the opposition and Saturday is McGill Thanksgiving after the shoot. Gabba Gabba Gobble.



You've heard all the wonderful stories about the seventies; now read about the real and disturbing stories that we experienced in the seventies. It's all in the February 1980 special tenth anniversary issue of National Lampoon — plus pages of the winners of the National Lampoon contest of nude girl friends with buckets over their heads.

And for fans and collectors, the issue will include a complete history of National Lampoon from its beginning, including its special projects, such as record albums, radio shows, live comedy productions and, of course, National Lampoon's Animal House — how they came about and how we cornered the market on the best comedy performers, such as John Belushi, Gilda Radner, Chevy Chase, Bill Murray, and many more.

It's all in the February issue of National Lampoon — on sale now.

ATTENTION!



McGill Tennis Club Members

Registration is now open for our annual tournament! All those interested come up to Room 402 in the Union Building by February 15.

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CLOSING DATE FEBRUARY 29, 1980.

McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY

*Nominations
are
requested*

for the following positions:

- 1 - President
- 1 - Vice-President, Arts
- 1 - Vice-President, Science
- 1 - Secretary
- 1 - Treasurer
- 2 - Arts Representatives to Student Council
- 2 - Science Representatives to Student Council
- 3 - Members at Large

RULES

Candidates' nomination petitions must include name, student number, degree, year and phone number.

A minimum of fifty signatures with student numbers are required for the position of president; twenty-five are required for all other positions.

Nomination petitions should read, "We the undersigned members of the A.S.U.S. nominate _____ for the position of _____."

Deadline for submissions of nominating petitions is 5:00 p.m., Monday, February 11, 1980, room B-22, Union Building.

**FEBRUARY 21
GENERAL ELECTIONS**

Rum flavoured.
Wine dipped.

Crack a pack of Colts along with the books.

Energy solution with Petrocan not multinationals

by Larry Ostola

The Conservatives believe in self-sufficiency but rely on multinationals instead of Petro-Canada, charged Warren Allmand in a debate held at Concordia University on Friday.

"If we have to dangle carrots in front of the multinationals we'll get Petro-Canada to do it instead," said Allmand while debating the question of which direction Canada's energy policy will take in the 1980s.

The all-candidates forum had Allmand in debate with Peter Blaikie of the Conservative Party and David Garon of the NDP. Dr. Fred Knelman, a professor at Concordia, and the author of several books on the subject of energy, moderated the debate.

Allmand, a former Liberal cabinet minister, began by outlining Liberal achievements in energy in the past, stressing the establishment of

Syncrude in 1975, the formation of Petro-Canada and Liberal subsidization of oil throughout the seventies to keep prices down in Canada.

Allmand discussed two keys to future Liberal energy policy—a petroleum pricing auditing agency to ensure a fair price for Canadians and the set-up of an energy corporation to deal with alternate sources of energy. He levelled criticism at the Conservative government for their energy policies: "They approved of massive gas exports to the United States and yet failed to carry on energy negotiations with Venezuela and Mexico."

Blaikie argued that Canadians have to be realistic.

"Put the Canadian price today in perspective with the rest of the world. We pay \$1.05 per gallon, the United States \$1.42, Great Britain \$2.69 and West Germany \$3.17. The price we pay today is camouflage, and in fact not a real price."

Blaikie said in 1968 Canada was an exporter, and now imports more than 50 million barrels a year. The Conservatives, Blaikie said, are concerned with energy self-sufficiency. They feel that the real alternative energy source in Canada is the tar sands.

Garon argued: "Oil is not the future in this country, all the Liberals and Conservatives talk about is oil." Garon placed emphasis on the development of alternate sources of energy, excluding nuclear power.

"Our position (on nuclear energy) was clearly enunciated at our last convention—we want a moratorium and full public enquiry."

Garon attacked the Liberal and Conservative governments for not allocating any funds for the development of alternate energy sources. Allmand replied: "The alternate energy corporation as a subsidiary of

Petro-Can will explore alternate sources of energy. You're giving your party a holier than thou outlook."

Garon expressed his concern with the possibility of shortages of oil in the near future, and stressed the fact that "there is no such thing as a surplus of a non-renewable resource."

The NDP feels that Petro-Can must become the sole importer of oil to forestall the effects of embargoes and shortages, and that it must

expand into wholesaling and retailing so all profits will remain in Canada, said Garon.

One of the lighter moments in the debate came when Blaikie protested that he did not get equal time to answer a question. "You had five minutes of baffle-gab to my left and right, and I think I should be given at least 30 seconds."

To which Garon shot back: "A Tory can put more baffle-gab in thirty seconds than we can put in five minutes."

MAUT vs MFU...

Continued from page 1

Lebel also asked Gutkind whether MFU members had decided to lay the charges against the MAUT in the hopes that it would publicize their cause within the McGill community.

Gutkind said no, although later after repeated questioning, he said that "one of the purposes of these proceedings is to advance unionization."

Soderstrom, appearing as a witness for the MFU Tuesday afternoon, was asked by MFU lawyer Jean-Pierre Belhumeur whether he had been hindered in his activities at McGill because of his membership in the MFU.

Soderstrom said yes, stating that he was harassed in April '78 while being considered for tenure by the university tenure committee.

Professor Soderstrom explained that the tenure committee, which considers the dossiers of all candidates, had asked him in late March to attend a meeting to clarify certain aspects of his teaching and research work.

Soderstrom sent a letter back to Dean of Arts Robert Vogel, then chairman of the tenure committee, asking which aspects of his teaching and research they were concerned with, so that he could

prepare an adequate defence. Dean Vogel refused to give him any further indication.

Soderstrom said he then attended the meeting in April, where he discovered that the majority of committee members had never seen his dossier before. Soderstrom defined this as "harassment" and "inexcusable behaviour" on the part of the tenure committee.

The MFU is expected to finish presenting its cause today. The MAUT and the university will probably call their witnesses beginning Friday.

Erratum

In yesterday's paper we reported about the conflict between the Dean of Arts and the Graduate Communications Program. We wrote erroneously that the students of the program are asking for two full time directors to be paid from the \$50,000 freed by the departure of the former director. This is incorrect. What the students want is two full time teaching positions for the graduate communications program.

Volleyball... continued from p. 13

Tournament (where the Redmen had lost in the finals) was in every player's mind and each realized that an extra effort would give them victory this time.

Switching back to high sets on the outside, cutting down on the errors at the net and attacking with spirit, a determined McGill squad imposed its own rhythm on the game. Shedding their nervousness, the Redmen slowly tore away at the opposition.

The second set saw the lead change six times before McGill finally went ahead 8-6 and

ultimately won 15-11.

In the final and decisive set the Redmen were nothing less than superb. While blocks and backcourt digging nullified Vanier's offence, McGill's attacks were sharp and powerful. The teams switched sides with the Redmen leading 8-4 and draining their last energies, as the victory drew near, McGill took the game and the tournament 15-7.

The next step now for the Redmen is the QUAA Championship in Sherbrooke in two weeks where all the Quebec universities will meet.



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CARE Canada

Continued from page 5

adolescent problem of befriending the outcast. It is Feargal Sharkey who galvanizes the proceedings. His salty delivery is steeped in the speech of his native land. He has a way of bearing down on a melody without overpowering it which brings to mind Buddy Holly.

There is a smirk, too, at all times, a hint of camp behind the sparkle of the fireworks. Anything cheap I don't wanna know, 'Cause I wanna, wanna be a male model.

The aggression is overstated so you don't think twice. The Undertones chant those lines with the same cataclysmic fervor of the

Ramones on 'Now I Wanna Sniff Some Glue'.

Weird things happen to the innocent bystander's biorhythms when this record is played. Bechirian's production wisely avoids any attempt at the corrugated punk wall of sound. Instead the producer has let in some daylight. The sound, a shotgun wedding of urban blues and surf music, is full of beans. Mickey Bradley's bass sings while Billy Doherty sets off staccato bridges with drizzles of tinkling cymbals. Damlan O'Neill plays off his brother's thrashing rhythm work with deft one-bar lead breaks. All this is held together by double-time handclaps in strategic places. A rinkydink Hammond organ is heard here and there like the

distant calling of a nostalgic carousel.

Produced by the 'Tones themselves, recorded in Mrs. Simms Shed in Derry and sent off to the influential BBC deejay John Peel at a time when the band's morale was so low they were thinking of calling it quits, 'Teenage Kicks' is their strongest effort and the number that broke them on a national scale. Ignored by Alternative Ulster, Northern Ireland's biggest fan magazine, for not being topical or militant enough, the Undertones were in the last ditch when they cut this devastating two minutes of yearning. They were never hungrier or more abrasive than they are here. Leather-lunged as ever, Feargal takes it slow as the band lurches along on

two tracks of power chords. A teenage dream's so hard to beat

When I see her walkin' down the street;
Another girl in my neighbourhood—
Wish she's mine—she looks so good.

The earth quakes as the little raver tries in vain to curb his manhood. The band cranks it up as Feargal takes us a bit closer to the edge. I'm gonna call her on the telephone, Have her over 'cause I'm all alone...

The accent on those last three syllables will make you wince. It is a moment of utter poignance without an ounce of burlesque. Feargal lashes out as his mates rally for the refrain.

I need excitement, oh I need it bad
'Cause she's the best I ever had...

At this point, you can just see Feargal Sharkey going all bowlegged and clutching his private parts, but alas, you too are bound by the spell and you're sobbing along, faint with this unearthly lust. I wanna hold her, wanna hold her tight, Get teenage kicks right through the night. Aw yeh!

The effect is at once despairing and uplifting like all the best punk music. Needless to say, John Peel was smitten and young Feargal, who was working as a TV repair trainee, soon had to ask for a few days off to appear on "Top of the Pops".

RVC DONS

The Royal Victoria College requires dons for the 1980-81 academic year. Applications are invited from graduate women students. Letters should be addressed to the Warden, 3425 University.

For further information call 392-5813.
Deadline: March 7.

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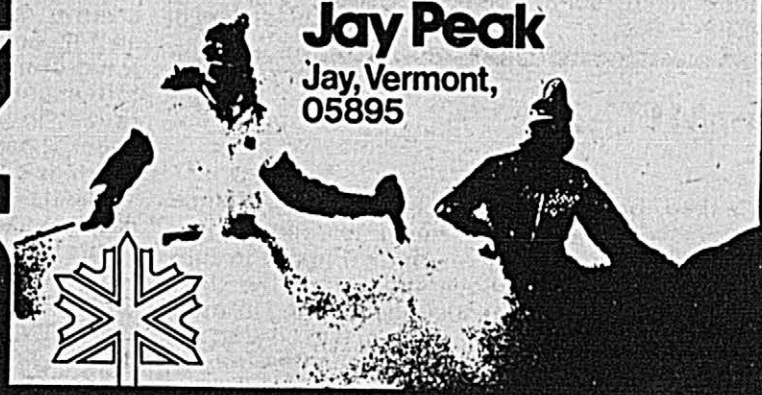
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- 4:30-5:30** ALL MEN'S FRATERNITIES
—Drop by for a brew. Proof of Purchase from
any 3 fraternities gets you a freebie to the film...
- 6:30-8:45** ANIMAL HOUSE
in FDAA (limit of 50 freebies, see above)
—Admission only \$1.25! TOGA! TOGA!
- 5:00-7:00** ROMAN FEAST at GERTRUDE'S
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